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Reports

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REPORTS.

ARCHAEOLOGY.

THE Classical Departments of the British Museum are, as most of us are probably aware, endowed annually by our art-loving Treasury with a modest allowance for the purchase of antiquities; and by the munificence of private benefactors the sum of the annual acquisitions usually represents a considerable accession of interesting and valuable objects. But few are probably acquainted with the details of these acquisitions. A report is drawn up, it is true, each year, and presented towards June to the House of Commons, whence it is issued in the form of a Parliamentary Blue Book: thus many of the new treasures must in any case remain practically unknown for at least a year or more. As moreover this form of literature is not of such absorbing interest as to command a wide circulation, something further appears to be required to keep the public informed of their possessions. In this respect even Germany is better off than ourselves; for the *Archäologische Zeitung* has for several years past given a *compte rendu* of the British additions side by side with those of the Berlin Museum: this, however, is at best but a dry extract from a dry report. What is wanted seems to be a full monthly statement of acquisitions, and for this purpose I propose to avail myself of the monthly issue of the *Classical Review* to keep subscribers *au courant* with the antiquities of the National Collection, and, wherever possible, with the important additions to the principal local museums.

As a first instalment a report is herewith given which embraces the whole of the accessions of the past year. It is a melancholy fact that the grant for purchases has of late been steadily decreasing in inverse ratio to the growing difficulty experienced in obtaining works of Greek and Roman art from abroad. Not only is the export of antiquities everywhere either jealously restricted or absolutely forbidden, but English excavators, except in one or two isolated instances, can no longer obtain even reasonable terms on which to conduct scientific research.

Even where we have the opportunity of digging on our own soil, our impecunious condition is a hopeless bar. The instance of Cyprus is the most striking case in point. Ever since the British occupation of that

island, application has been made again and again to the Treasury for a grant to excavate, but all to no purpose. In 1881 a small private subscription was placed at Mr. Newton's disposal, which enabled him to procure an important representative collection of Cypriote pottery, but with this small exception nothing was for a long time done. We neither dug ourselves nor permitted others to dig. At length in despair at this dog-in-the-manger policy the local government arranged to issue permits to private individuals to dig under certain conditions, and from that time till now the ancient sites have been scratched at by all kinds of speculators with whom scientific results were as a general rule neglected in favour of commercial considerations.¹ It is true that in most cases the pottery of Cyprus does not present much variety, and the collection already in the British Museum is fairly representative; but every now and again a good thing turns up which has to be bought at an advanced price from the finder, unless, indeed, he can obtain a still longer price from the foreign museums, to which it is of course with lamentable impartiality offered.

This question has a peculiar interest for us just at the present; for the first time a site has been discovered, at Poli-tis-Chrysokhou, which has given results belonging to, and worthy of, the best period of Greek art. There are now in the British Museum, three objects from this site which are each of them in their way gems of the first water; the one is a silver ring on which in place of bezel a golden fly has alighted: a fly of such wonderful truth to nature, and yet such cunning skill, that even that prince of goldsmiths, Signor Giuliano, to whom I showed it, pronounces it a marvel of his art. With this comes a charming little *alabastron*, an exact terra-cotta imitation of the alabaster ointment vases from which it takes its name, decorated with two wild Maenads in polychrome colours on a white ground, and signed by (P)asiades. This

¹ It is only fair to say that the excavations recently conducted in Cyprus on behalf of the German Institute by Herr Duemmler, of which a valuable account is given in the *Mittheilungen* xi. pp. 209—262, are a signal exception to this rule. Herr Richter too, in his various speculative operations has often contrived to harmonize the interests of science with those of his numerous employers.

artist's name was not hitherto known; he must have lived nearly contemporary with the great painter Polygnotos, and his style is a charming combination of archaic freshness with refined skill. If this restoration of his name, which seems justified by the traces of the letters, is correct, it is worthy of remark that an Athenian vase published in Benndorf, *Gr. und sicil. Vasen*, taf. v. 5, gives us a painter's name Paseias, who may very likely have been one of the same family.¹

The third object from this find is a *lekkythos* of great beauty decorated with red figures with white and gilt accessories on a fine black glaze; it belongs to a series of which the best, including this example, would belong to the first half of the fourth century, B.C. But the chief interest is in the design, which represents Oidipous slaying the Sphinx with a spear, in the presence of Athenè and other figures; a treatment of the myth which Greek literature had given us reason to expect, but of which this is the first representation in art that has yet come down to us. The figure of Athenè has a special interest here, in that it reproduces the exact type (only excepting the Nikè in the hand) of the chryselephantine statue of Pheidias; and to heighten the resemblance, the helmet, aegis, shield, spear, and bracelets have been gilt, while the entire figure and drapery are painted white. A seated figure of Apollo balances that of Athenè, and the remaining space is filled with the figures of Kastor and Polydeukes on one side and of Aineias on the other, all the figures being identified by their names inscribed beside them.

A brief description such as this cannot of course give anything like an adequate idea of the merit of these gems of art, any one of which ought to be sufficient to stimulate public enterprise towards a satisfactory and thorough excavation of this promising site.

Our pecuniary incapacity represents the dark side of the present condition of British archaeology; but fortunately we may congratulate ourselves that the outlook is not all gloomy. The tendency is certainly growing among us to place classical archaeology in its true position of importance wherever an interest is felt in classical literature and the art of all periods. There

¹ See Klein, *Vasen mit Meistersignaturen*, new ed. 1887, p. 49. On p. 222 *ibid.* he gives a description of this *alabastron* under the name Iasiades. This does not sound a very likely name, and there seem besides to be actual traces of the Γ on the vase: unfortunately a fracture in the clay occurs just at this doubtful spot.

are not wanting plenty of signs which point to a distinctly hopeful future. The new school at Athens, which has at length raised Britain to the same footing there with France, Germany, and America, and which is now commencing its work, will give impetus and encouragement to British enterprise. From the days of Dodwell and Leake down to the present times of Bent and Paton, whose patriotic generosity is so handsomely evidenced in the accompanying list of acquisitions, this quality has never been wanting in Englishmen, but the present movement will supply, it is thought, facilities which could never be obtained by private individuals, and will minimise the trouble and friction often entailed in desultory undertakings. The *Classical Review* will, it is hoped, furnish an opportunity for recording the notes and news of British students at Athens, for which its monthly issue is well adapted.

Coming now nearer home, we shall find the prospect equally encouraging. Archaeology is not only occupying a recognised position in the curriculum of our universities, but is being largely taken up in the most important of our public schools. Several have already the nucleus of a representative museum, others are contemplating the formation of one; and Mr. Upcott's little handbook of Greek sculpture, which we hope to notice in our next number, is a proof that the interest, at Marlborough at any rate, is not wholly that of curiosity.

This is all as it should be; perhaps when English scholarship shall finally have removed from itself the reproach of dilettantism, we may hope for its obtaining a more practical recognition from the State than has been its fortune hitherto.

ACQUISITIONS TO BRITISH MUSEUM, 1886.

NAUKRATIS COLLECTION.—A series from the antiquities excavated by Mr. Flinders Petrie during the winter of 1884-5 at Tell Nebireh, the site of the ancient Naukratis, and published in *Naukratis*, pt. i. 1884-5. *Third Memoir of the Egypt Exploration Fund.*

Architecture.

1. Limestone fragments from the archaic temple of Apollo, including part of what appears to be the necking of a column ornamented with a lotus pattern in low relief; parts of bead and reel and egg and tongue mouldings, with remains of colour; part of base of a column; part of drum of a column, diam. 1 ft. 6 in. with 25 shallow flutings; *Naukratis*, pt. iii.

2. Marble fragments from the second temple of Apollo, including bead and reel and anthemion patterns, with remains of red and blue colour: *ibid.* pls. xiv. xiv. a.

Greek Inscriptions.

3. Fragment of limestone slab, inscribed in archaic characters, *Τεῶν ἐμὲ σῆμα*; *ibid.* pl. xxx. 1.

4. Marble block inscribed with dedication of palaestra to Apollo by Kleainetos and Maiandrios; *ibid.* pl. xxx. 4.

5. Marble block inscribed with dedication, probably of a ram, to Zeus Thebaïos (Ammon), by Ampelion; *ibid.* pl. xxx. 2.

6. Limestone slab, with ten lines of elegiac inscription of sepulchral import and late period; *ibid.* pl. xxxi. 11.

Fictile Vases.

A series of fragments of pottery representing almost every stage of Greek vase-painting.

7. Among the archaic specimens are many engraved with dedications to Apollo, beside whose temple they were found, such as *Φάνης με ἀνέθηκε τῷ πόλλωνι* [*τῷ Μίλησι*] *ὁ Γαῖος*, on the rim of a large krater; this may refer to the Phanes whose story is narrated by Herodotus iii. 4; *ibid.* pl. xxxiii. 218.

Among the vases with designs, the following may be noted:—

8. A series of fragments of a ware hitherto unknown, painted in brown or orange on a creamy-white ground; *ibid.* pl. v.

9. Kylix of so-called Kyrenè style; *ibid.* pls. viii.-ix.

10. Kylix, black-figured, on each side, Ulysses tied beneath the ram.

Miscellaneous.

11. Terra-cotta figures, masks, and moulds for figures, moulds for scarabs, &c.

12. Several figures, fragments of vases, and scarabs, of porcelain.

13. Statuettes and fragments, of alabaster.

14. Statuettes of calcareous stone¹; among them, a nude figure of Aphrodite of finest Ptolemaic work, with ornaments in red; *ibid.* pls. i.-ii. p. 33.

15. Three fragments of the shell *tridackna squamosa*, engraved with lotus and Assyrian sacred tree; *ibid.* pl. xx.

16. Gold bandeau with *repoussé* figures of Hygieia, Ceres, Juno, and a medallion head of Helios; inscribed in late Greek characters with name Tiberius Claudius Artemidorus; *ibid.* pl. xxvii.

17. Gold and silver figures and ornaments; *ibid.* pls. xxvii.-xxviii.

ANTIQUITIES obtained by Mr. and Mrs. J. Theodore

¹ In *Mittheil.* xi. p. 36, Duemmler refers to marble idols in the British Museum found at Naukratis and similar to those from Amorgos and other pre-Greek sites; but no such objects, nor indeed anything of so early a date, were found there.

Bent IN THE ISLAND OF KARPATOS; see *Hellenic Journal*, vol. vi. p. 235.

1. A very rude idol of dark limestone, 26 in. high, representing a female figure of which the arms and legs are not indicated; the nose and breasts are roughly chiselled out, and the style is clearly that of the prehistoric marble idols frequently found in the Greek islands. Acquired at Pegadia (ancient Poseidonia) where, as Mr. Bent says, 'there are evident traces of prehistoric remains.'

A series of objects excavated by Mr. and Mrs. Bent at Bourgounte (ancient Brykontios) on the extreme north of Karpathos; mostly from rock-cut tombs used by successive generations.

2. Large drab lebes, with two vertical and two horizontal handles, containing (3) a mastos of late greyish glaze, studded with oblique bands of pyramidal projections.

4 and 5. Two large roof-tiles (*imbrices*) of a form new to me, viz. a nearly complete cylinder, which thins gradually to one end, where it terminates in a circular knob, from which again projects a spout. Drab with black decorations of ivy tendrils, rude birds, and florid palmette; probably, like a similar class of ware at Rhodes (Furtwaengler in *Jahrbuch*, 1886, p. 152), a late local imitation of a more archaic style. Both found in same tomb.

6. Similar in style to the preceding is an amphora with upright handles and a cover (lost), decorated round the body and neck with an ivy wreath; found in a tomb with the following vases, viz. 7. A trefoil oinochoë with late red figures, three ephebi. 13. A plain black glazed kantharos. 14. A ditto patera with graffito KAE. 15. A lekythos with late red figure of a crouching panther.

The remaining vases are of the usual late Graeco-Roman black and drab ware, including some of the white-faced ware with polychrome decorations such as was found e.g. at Kyrenè. A date for much of this class of objects is afforded by the case of a series acquired by the British Museum in 1859, all found together in a tomb in Karpathos. This tomb contained a large lebes precisely similar to No. 2, two oinochoë of the thin-necked angular shape (common at Kyrenè), some late glass, common Roman jewellery and three bronze coins of Antoninus Pius, Faustina, and Caracalla respectively.

(The remainder of this Report, including General Acquisitions, Reports of British, Roman, and Coin Departments, will appear in the next issue in April.)

CECIL SMITH.

(To be continued.)

SUMMARIES OF PERIODICALS.

Mnemosyne. Nova series. xv pt. 1. Lugd. Bat. Brill. (Cobet, who contributed little or nothing to the last few numbers, has withdrawn from the editorship, which has been undertaken by S. A. Naber, J. van Leeuwen, jr. (to whom contributions are to be sent) and I. M. J. Valetton).

Quaestiones Graecae, I. De suffragio senum milium Atheniensi, scr. I. M. J. Valetton. pp. 1-47.—Plat. *Theaet.* p. 151a. J. v. Leeuwen reads *συγκομίσαι* for *συγχωρῆσαι*, coll. p. 149a *συγκομίδην* (and—*ἦς*).—*Notulae criticae ad Pausaniam*, scr. H. v. Herwerden. pp. 43-74. Many certain emendations e.g. iv 16 7 (and v 26 9) *ἐπίσημα* for *ἐπίθημα*. In the oracle viii

42 5 for *ἐλκισισταχύν* (which should be *ἐλκισιστ.* or *ἐλξιστ.*), *ἐκ θησισταχύν*, retaining *ναστροφάγων*. In vii 17 3 he retains Buttman's *αἶου* for *εὐθύ*; in x 32 2 'sine controversia e Porsoni correctione edendum fuerat καὶ βῶων εὐζώνη ἀνδρὶ <ῆ> ἡμίνοις τε καὶ ἵπποις ἐπὶ τὸ ἔντρον ἐστὶν ἀνοδος τὸ Κωρύκιον.'—*Homericæ*, scr. J. v. Leeuwen. pp. 75-119. 'De particularum *κέν* et *ἄν* apud Homerum usu.' The former (1230 exx. in Il. and Od.) is alone Homeric; the latter (280 exx. with 80 of *ῆν* and *ἐπῆν*) is to be corrected in all genuine passages. Only eleven exx. of *ἄν* are for the present left uncorrected. One of the restorations is due to Oxford. 'Commemoranda est